DESIGNS BY
Gloria & Pat

LEAFLET #6
$2.00

American Folklife

Charted Designs by Charles Joyner

THE DULCIMER MAKER

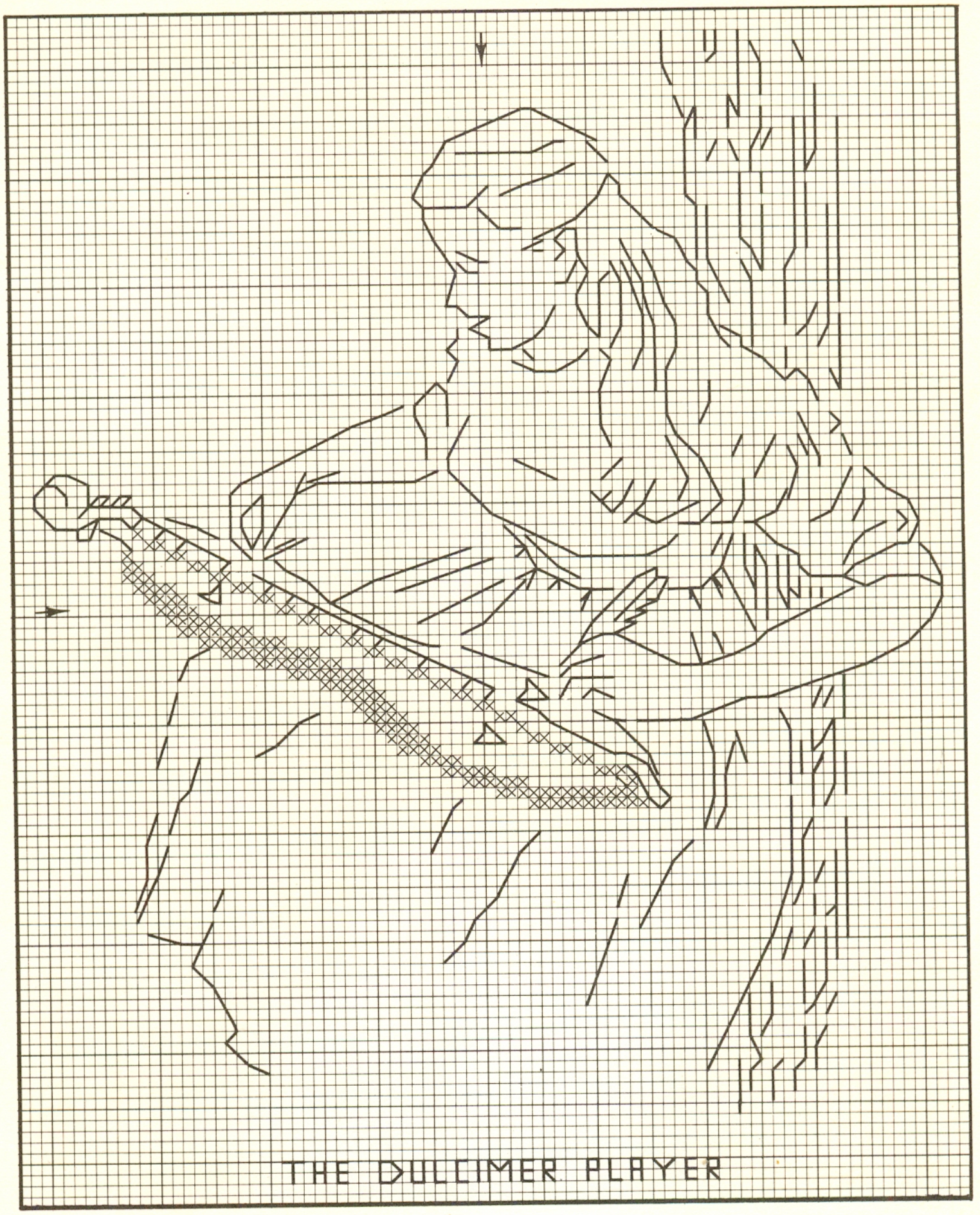
This entire piece is stitched in one color of your choice.

Design Area
79 x 105
(Includes title)

Hardanger	3⅝ x 4¾
Davos	4½ x 5⅞
Aida 414, Gardassee, Fiddlers' Cloth	5¾ x 7½
Aida 11	7¼ x 9½
Florina	6⅛ x 8

© Charles W. Joyner, 1977, 1978, 1979

THE DULCIMER PLAYER

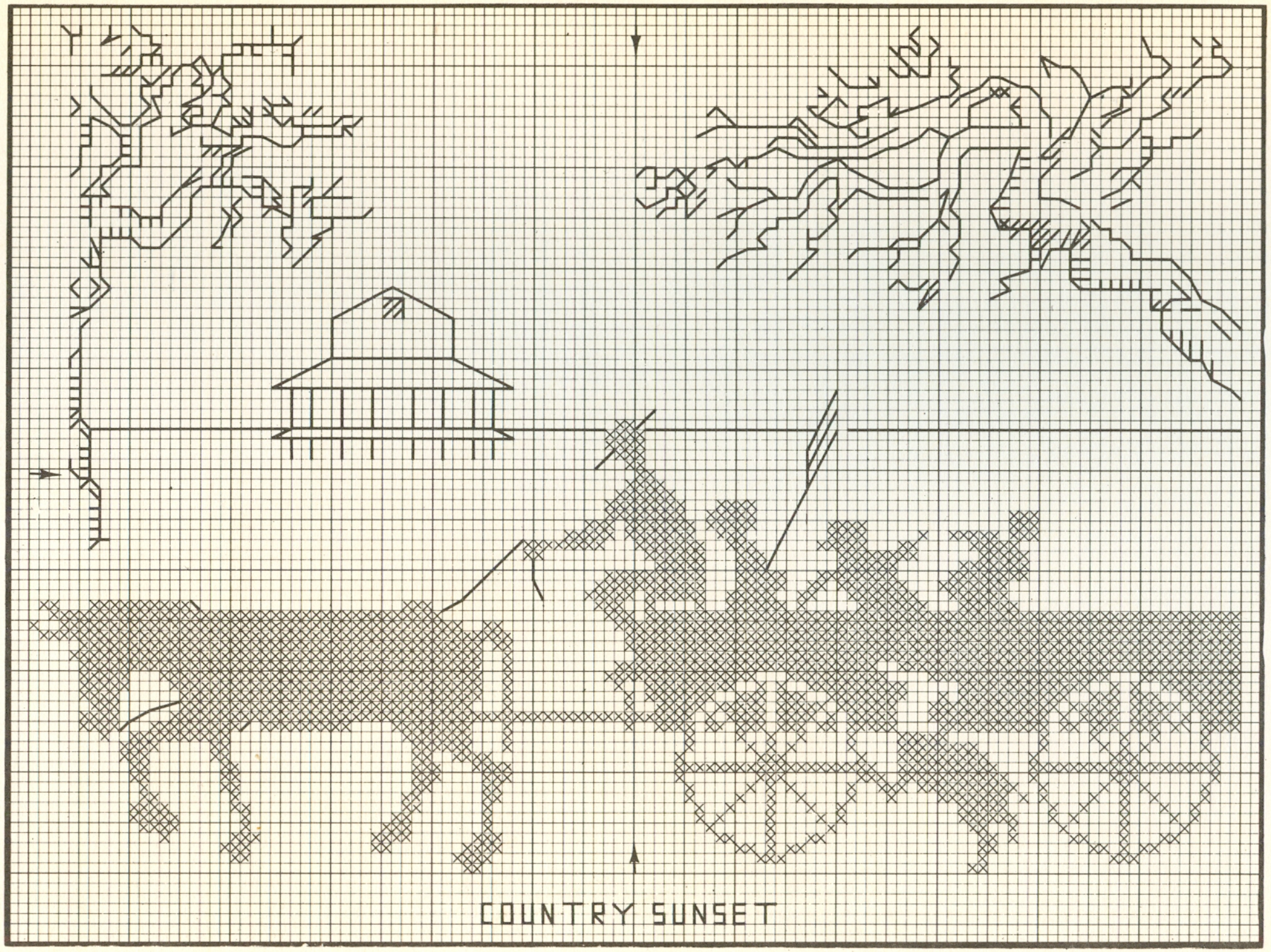


This entire piece is stitched in one color of your choice.

	Design Area 83 x 105 (Includes title)
Hardanger	3⅝ x 4¾
Davos	4½ x 5⅞
Aida 414, Gardassee, Fiddlers' Cloth	5¾ x 7½
Aida 11	7¼ x 9½
Florina	6½ x 8

© Charles W. Joyner, 1978, 1979

COUNTRY SUNSET



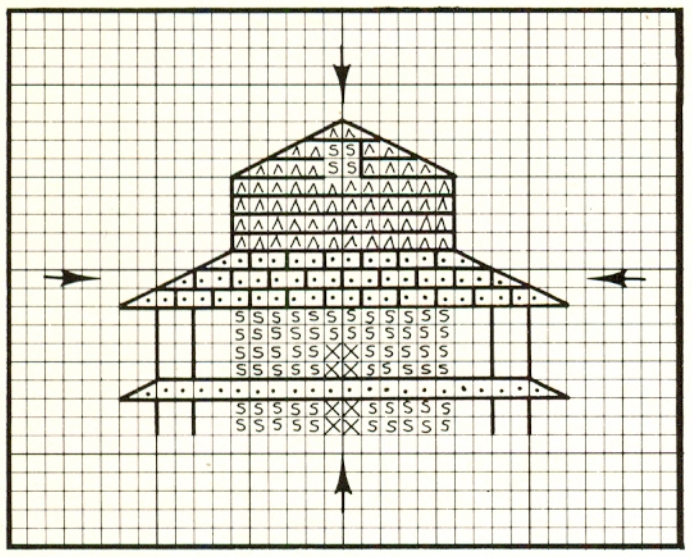
This entire piece is stitched in one color of your choice.

Design Area
89 x 120
(Includes title)

Hardanger	4⅛ x 5½
Davos	5 x 6⅝
Aida 414, Gardassee, Fiddlers' Cloth	6⅜ x 8½
Aida 11	8¼ x 10⅞
Florina	6⅞ x 9¼

© Charles W. Joyner, 1974, 1976, 1978, 1979

TOBACCO BARN



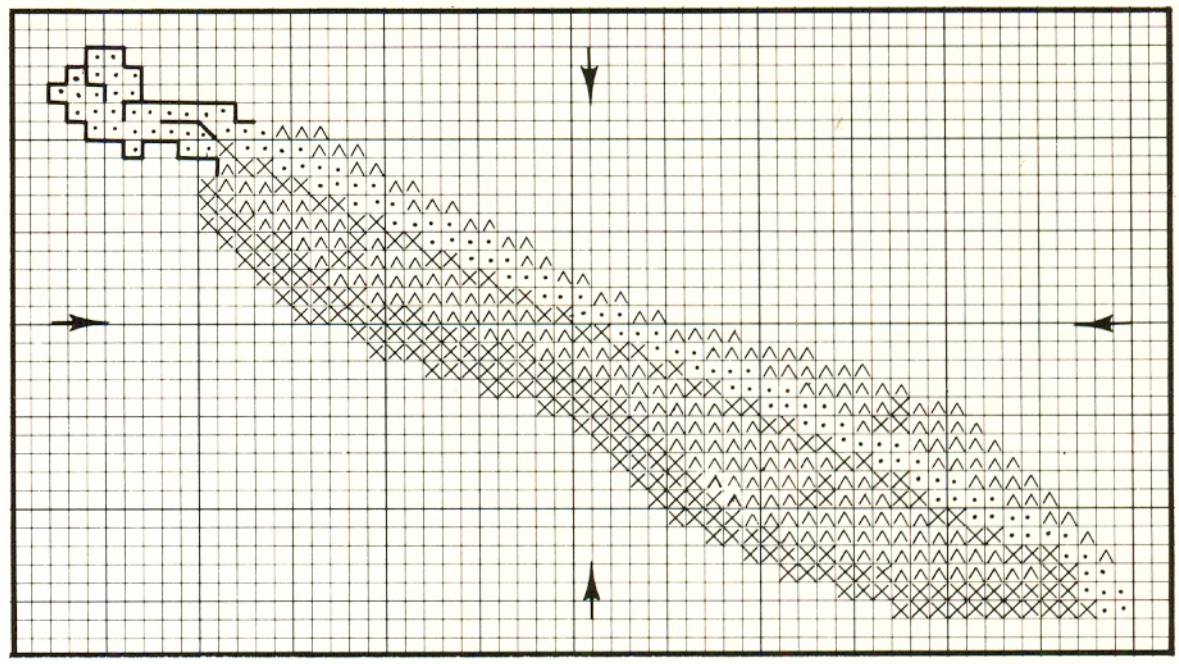
	DMC	Color
X	844	Beaver grey — ultra dk.
S	645	Beaver grey — vy. dk.
•	3024	Brown grey — vy. lt.
∧	3023	Brown grey — lt.

Backstitch in 844

Design Area 17 x 24	
Hardanger	7/8 x 1 1/8
Davos	1 1/8 x 1 3/8
Aida 414	1 3/8 x 2
Gardassee	
Fiddlers' Cloth	
Aida 11	1 7/8 x 2 1/4

© Charles W. Joyner, 1979

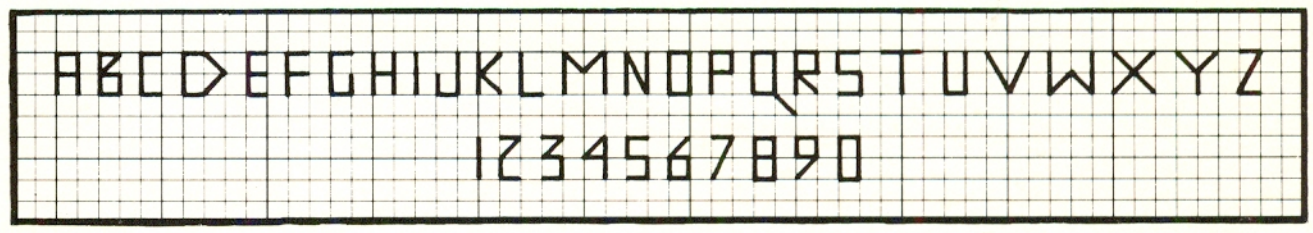
DULCIMER



	DMC	Bates	Color
X	938	0381	Coffee brown — ultra dk.
∧	434	0309	Brown — lt.
•	436	0360	Tan

Design Area 31 x 58	
Hardanger	1 3/8 x 2 3/4
Davos	1 3/8 x 3 3/8
Aida 414	2 1/8 x 4 1/4
Gardassee	
Fiddlers' Cloth	
Aida 11	2 3/4 x 5 1/2

SHOPOWNERS: Fiddlers' Cloth available from:
CHARLES CRAFT, INC.
P. O. Box 1169
Laurinburg, N. C. 28352



NOTES ON THE DESIGN: THE DULCIMER MAKER

The dulcimer, once a rare Appalachian musical instrument, is now being produced in greater numbers than ever before by craftsmen of the Southern highlands. As a folklorist, Charles Joyner worked with a number of mountain dulcimer makers for nearly a decade researching his article, "Dulcimer Making in Western North Carolina: Creativity in a Traditional Mountain Craft."

It is tradition, Charles believes, that makes possible individual creativity. As one of his Appalachian friends describes the importance of tradition, "If they keep a'changing and keep a'changing the first thing you know they h'aint got none of the old. It's all gone, we don't have it. We won't have none of the old-time songs, we won't have none of the old patterns, or nothing like that . . . . you h'aint got nothing but just the new." The interplay between individual creativity and traditional craftsmanship among dulcimer makers is not unlike that among needleworkers.

NOTES ON THE DESIGN: THE DULCIMER PLAYER

Charles Joyner has long been interested in the dulcimer. His own dulcimer was made for him in 1964 by the noted cratstman, Frank Proffitt. Frank first taught him to play "Ground Hog." Since then, Charles has learned many songs from other traditional singers and dulcimer players, including Jean Ritchie.

This graph, "The Dulcimer Player," is based on the photograph of Jean Ritchie on the cover of her book, THE DULCIMER BOOK. The photograph was taken by her talented husband, George Pickow, and is used by permission of Jean Ritchie. (The design has been reversed to make a nice companion to "The Dulcimer Maker.") Jean grew up in Viper, Kentucky, in the heart of the Southern Appalachians. Her songs are those handed down through the generations of her Scottish, English, and Irish ancestors. When she sings ballads and play-party songs — the songs of her heritage — she often accompanies herself on the dulcimer. As a concert performer and recording artist, Jean was described by the NEW YORK TIMES as "one of the finest authentic traditional singers in the United States today." Alan Lomax has commented, "Jean's quiet, serene, objective voice, the truth of her pitch, the perfection and restraint of the decorations (the shakes and quavers that fall upon the tune to suit it to the poetry) all denote a superb mountain singer."

NOTES ON THE DESIGN: COUNTRY SUNSET

Over a bump, then a splash in the mud, just a little further now, just time for one more verse.

Charles Joyner fondly remembers the summers he spent on the farm where his mother was born. Perhaps those early years helping to plant, tend, harvest, and market the tobacco crop influenced his career, even though he did not grow up to be a farmer. From those early years Charles Joyner remembers most clearly the sounds of music coming from the fields and from the barns as the lowcountry people were "putting in" tobacco.

Many years later Charles began to record and to study the songs he first heard in his youth. Many of these songs are still alive today, passed from father to son, mother to daughter.

Not just the music is passed down, however. The structure of barns, the wagons, the times for planting are all a part of tradition.

And, can't you just imagine, as the wagon passes under the moss-draped live oaks at the close of the day, one of the children begins to tell a story . . .

COUNTED THREAD CROSS STITCH

Designs by Gloria & Pat, Inc. • P.O. Box 2318 • Sumter, S.C. 29150

AMERICAN FOLKLIFE

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